BOSTON CONSERVATORY OF MUSIC

A COLLEGE OF

MUSIC · DRAMA · DANCE

8 The Fenway

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The Boston Conservatory of Music is accredited

by the New England Association

of Colleges and Secondary Schools, and

the National Association of Schools of Music.

CALENDAR

1969-1970 FIRST SEMESTER

September 15	Registration for Freshmen
September 16, 17	Registration for Upper-classmen
September 17	Convocation
September 18, 19	Registration for Graduate Students
September 18	Undergraduate instruction begins
September 22	Graduate instruction begins
November 11	Veterans' Day; holiday†
November 26	Thanksgiving Recess begins at 5:30 P.M.
December 1	Classes resume
December 19	Christmas Recess begins at 5:30 P.M.
January 5	Classes resume
January 19-30	First semester examinations

SECOND SEMESTER

February 2, 3	Registration
February 4	Instruction begins
February 16	Washington's Birthday; holiday†
March 25	Spring Recess begins at 5:30 P.M.
April 2	Classes resume
April 20	Patriot's Day; holiday†
May 25	Memorial Day; holiday†
May 18-29	Second semester examinations
May 30	Commencement

1970 SUMMER SESSION

June 22	Registration
June 23	Instruction begins
July 31, August 1	Examinations—Session ends

1970-1971

September 14	First Semester begins

†School closed.

BOARD OF TRUSTEES

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ADMINISTRATION

George A. Brambilla, *President*
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Malcolm Wetherbee, *Counselor*
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FACULTY

VOICE

Wesley Copplestone
Philine Falco
Grace Hunter
Lillian B. Lee
David Blair McClosky
Iride Pilla
Sandra Provost

ORGAN

Dowell P. McNeill

PIANO

Katherine Alphin
Katja Andy
Josephine Bobulski
Maria Bono
Wilfred Churchill
Chandler Gregg
Alfred Lee
Harriet Lundberg
Husnu Onaran
Virginia Klötzle Prescott

HARPSICHORD

Alfred Lee

HARP

Louise Came Pappoutsakis

MUSIC THEORY & COMPOSITION

Albert Bernard
George A. Brambilla
Avram David, *Composer in Residence*
Chandler Gregg
Alfred Lee
Everett Longstreth
R. Rice Nutting
Attilio Poto
Pasquale Prencipe

MUSIC EDUCATION & PEDAGOGY

Wilfred Churchill
Harold Doyle
Felix Giardina
Herbert J. Philpott
Iride Pilla
Pasquale Prencipe
William A. Seymour
Walter Tokarczyk
James A. Wiltshire

STRINGS

Albert Bernard, *Violin, Viola*
Harold B. Doyle, *Violin*
Rouben Gregorian, *Violin*
William Rhein, *Contra Bass*
Robert Ripley, *Violoncello*
John R. Woodworth, *Violin*
The Violone Ensemble *(Artists in Residence)*
Max Hobart, *Violin*
Alfred Schneider, *Violin*
Earl Hedberg, *Viola*
Robert Ripley, *Violoncello*
William Rhein, *Contra Bass*

MUSIC HISTORY & LITERATURE

Rosamond Brenner
Avram David
R. Rice Nutting
Katja Andy, *Piano Lit.*
Wesley Copplestone, *Vocal Lit.*

CONDUCTING

Rouben Gregorian
Herbert J. Philpott
Attilio Poto
William Seymour

OPERA PRODUCTION

Sandra Provost

CHURCH MUSIC

Dowell P. McNeill

VOICE THERAPY

David Blair McClosky

ENGLISH, LITERATURE

Robert Leibacher
Susan Nevius
Naomi Myrvaagnes

WINDS & PERCUSSION

John Coffey, *Brasses*
David Brayton, *Tuba*
Gerard Goguen, *Trumpet*
William Grass, *Flute*
Osbourne McConathy, *French Horn*
James Pappoutsakis, *Flute*
Richard Plaster, *Bassoon*
Attilio Poto, *Clarinet*
Pasquale Prencipe, *Clarinet, Saxophone*
Arthur C. Press, *Percussion*
Louis Speyer, *Oboe, English Horn*
Walter Tokarczyk, *Percussion*

LANGUAGES

Alba DiCredico, *Italian*
Notburga Heinzel-Connolly, *German*
Edmund M. MacCloskey, *French*
Camilla Presti Russell, *Italian*

HISTORY, SCIENCES

Elmer B. Michelson, *History of Western Civilization, Philosophy of Education*
Donald Outerbridge, *Fine Arts*
Malcolm Wetherbee, *Psychology*
Steven Wolf, *Kinesiology*

DRAMA & MUSICAL THEATRE

Harlan F. Grant, *Chairman*
Florence Grant
Glenne Grant
Robert Leibacher
Ralph Morse

DANCE

Ruth Sandholm Ambrose, Robert Gilman } *Co-Chairmen*
Reeva Gibley
Ray Harrison
Henry Hoff
Carole Ann Pastore
Renate Schottelius

THE BOSTON CONSERVATORY OF MUSIC was founded February 11, 1867, by the eminent musician, Julius Eichberg, who was graduated from the Conservatory of Brussels with first prizes in violin and composition. After serving several years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, a post he held until 1866. Mr. Eichberg was a composer of a wide range of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following Eichberg's death (1893) the Conservatory came under the direction of Herman P. Chelius, well known organist and composer. The school was first incorporated under the Laws of Massachusetts in 1896. There followed several unsettled years during which time re-organizations were effected in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatory of Pessaro, was appointed director. Mr. Jacchia came to America in 1907 where he held engagements as musical director of opera companies in the United States, Canada, Central America and Mexico. He was for ten years conductor of the Boston "Pops" concerts (1917-1926). His knowledge and wide experience proved of inestimable value in re-establishing the prestige of the Conservatory. He continued as director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ester Ferrabini Jacchia.

In 1933 the Conservatory came under the leadership of Albert Alphin a former pupil and teacher at the school. He is responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on the Fenway, and the construction of its theater (1949). Innovations under his guidance were the formulation of the music education department (1933), and the establishment of a theater department offering programs in Drama and Dance leading to the baccalaureate degree. This combination was unique in making the school one of the first Conservatories in the country to offer professional training in the three performing arts, Music, Drama, and Dance.

The growth and stability of the Boston Conservatory is a tribute to the many distinguished musicians and teachers that have served on the faculty including such names as Ester Ferrabini Jacchia, Arturo Vita, Wellington Smith, voice; Hans Ebell, George Vieh, Georg Fior, piano; Otto Straub, Karl Weigl, Alan Hovhaness, composition; Carmine Fabrizio, Serge Korgueff, Ottaker Sevcik, violin; and many members of the Boston Symphony Orchestra. The current staff of over 70 includes artists and teachers who have served the Conservatory with distinction for a number of years.

Graduates of the Boston Conservatory holding positions as performers, and as teachers in schools and colleges throughout the country are living testimonial to the educational standards maintained at the school.

In its second century the Boston Conservatory will remain dedicated to the continuance of its efforts towards the sound preparation of tomorrow's teachers and artists thus contributing to the ever expanding influence of the arts in our society.

GENERAL INFORMATION
PURPOSE

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts—music, drama, and dance—reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous former students now successfully employed as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are whole-heartedly devoted.

UNDERGRADUATE ADMISSION

Application for admission must be made on official Conservatory forms and submitted well in advance of the intended entrance date. All applicants are considered without regard to race, creed, color, or national origin. A statement of medical eligibility must be completed on the form provided. Dance applicants must submit a full-length photo in dance rehearsal wear. The applicant should also have a transcript of his high school record and three letters of recommendation sent to the Admissions Office, as well as the scores of at least one national college-entrance examination. These examinations are administered at secondary schools, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey
Western Office: Box 1025, Berkeley, California 94701

The American College Testing Program
P. O. Box 168
Iowa City, Iowa

For admission to a *Degree Program*, college praparatory study should total a minimum of sixteen entrance units, distributed as follows:

English (4 years' study)	4 units
Foreign Language	2
Higher Mathematics	1
Social Sciences	1
Laboratory Science	1
*Fixed Electives	4
Free Electives	3
	16

*These four units must be earned in Langauge, Mathematics, Science or Social Science.

Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from United States Embassies and Legations.

For admission to the Diploma Program, the academic requirements are not specific; however, a high school education or its equivalent is required.

ENTRANCE REQUIREMENTS
MUSIC

For acceptance to an applied music major course, an applicant must give evidence, by audition, of his ability to pursue Conservatory level work. Applicants for the Music Education course must audition in their applied music concentrate. Voice and instrumental applied music majors are assigned two half-hour private lessons weekly; concentrates and minors, one-half hour weekly. Concentrates may elect additional instruction at extra cost.

Proficiency levels for acceptance to Applied Music courses follow:

Piano Major. An applicant should have acquired a reliable technical foundation and be able to play scales at a moderate tempo. He should know chords and arpeggios in all keys, and be able to sight-read early-grade music. His repertory should have reached the level of Czerny's Etudes, Opus 299, Bach's Two and Three-Part Inventions, Haydn's Sonata in C Major, and Beethoven's Bagatelles, Opus 33.

Organ Major. An applicant should be able to meet the requirements for entering Freshmen in Piano, or demonstrate a comparable advancement in technique and repertory on the Organ.

Voice Major. An applicant should be able to sing simple art songs with true intonation and adequate tone quality. Some ability to play the piano is highly desirable.

String Major. An applicant should be able to play all major and minor scales, one solo, and one or more movements from a sonata or student concerto, demonstrating a technical grounding in bowing, intonation, and musicianship.

Harp Major. An applicant should have reasonable facility in all scales and arpeggios for the instrument and present at least one solo piece of moderate difficulty.

Wind Major. An applicant should be able to play the scales through four sharps and four flats at a moderate tempo, and show a basic development of embouchure and articulation. He should present one or more solos, demonstrating musicianship by adequate tone quality and meaningful phrasing.

Percussion Major. An applicant should perform a solo on at least one instrument with precision, musicianship, and moderate skill. He should have had previous ensemble experience in an orchestra or band.

Music Education Major.
Composition Major. Applicants to these programs must demonstrate moderate proficiency on at least one instrument. Ability to play the piano is highly desirable.

ENTRANCE REQUIREMENTS

DRAMA

Applicants in Drama must present an audition which consists of:

1. One selection from classic repertoire, i.e. Greek, Elizabethan, Restoration, or 18th Century.
2. Two selections from contemporary plays, one comedy and one serious.

Each selection shall be at least one minute and not over three minutes in duration. Scenes should be memorized and prepared without direction or coaching from anyone. Several speeches by one character may be blended, omitting other characters to make a scene of sufficient length, or both parts of a two character scene may be read, or another person may assist by reading the other parts.

Applicants for the Drama Major-Musical Theatre Minor, in addition to the above, must be prepared to sing two contemporary show tunes.

1. A ballad or love song of sustained tone quality.
2. A light rhythmic song.

N. B. The applicant must bring his own sheet music. An accompanist will be provided.

ENTRANCE REQUIREMENTS

DANCE

Although no audition is required of applicants in Dance, evidence of the quality and extent of dance training and background must be presented through letters of reference and recommendations.

TRANSFER STUDENTS

Transfer students applying for advanced standing should include a transcript of work accomplished at their former school, together with its recent catalog. Transfer credit in Applied Music, Music Theory, Applied Drama, and Applied Dance, is determined by examination, on entrance to the Conservatory. Transfer policies and length of residency requirements will be determined by the Board of Admissions or the Graduate Committee. This determination will normally be made during the first semester of residency.

SPECIAL STUDENTS

Private instruction is available for Special Students who may wish to pursue such studies in one or more subjects during the day or early evening hours.

SUMMER INSTRUCTION

Credit may be earned on both the undergraduate and graduate levels in applied music, theory, composition, and music education during the Summer Session. Credit may also be earned on the undergraduate level in Dance and Drama courses. For details, write for the Special Summer Bulletin.

TUITION POLICY

All tuition charges including room and board, if applicable, must be paid on or before the date of registration.

For students and parents desiring to pay education expenses in monthly installments, deferred payment programs are available.

MEDICAL INSURANCE

A medical insurance plan is provided through BLUE CROSS-BLUE SHIELD at a nominal annual fee. Students not covered by any other form of medical insurance are advised to enroll in this plan. Its benefits greatly assist in the event of serious illness or other emergency.

EXAMINATIONS

SEMESTER EXAMINATIONS. All students following the degree or diploma programs are required to take an examination in each of their courses at the end of each semester.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record will not be admitted to this audition, and will be graded 'failure'. Attendance and satisfactory performance in Recital Class is required of all applied music majors and concentrates.

GRADING SYSTEM. A, 4.0; A—, 3.7; B+, 3.3; B, 3.0; B—, 2.7; C+, 2.3; C, 2.0; C—, 1.7; D, 1.0; E, Failure.

GRADUATION REQUIREMENTS

Each candidate for the Bachelor of Music Degree must complete the prescribed course of study in his program with satisfactory grades. A student receiving grades below C— in more than 12 credit hours will not be permitted to graduate.

Applied Music Majors must have studied a comprehensive repertoire of literature in their chosen field and give solo recitals in the junior and senior years. Outstanding soloists may audition for performances with the orchestra or other instrumental combinations.

Music Education Majors must have studied representative literature in their applied concentrate and give a public recital in their senior year. This recital must be performed from memory by voice and piano concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

Composition Majors must give evidence by examination that they have acquired proficiency on their applied concentrate and must present for approval a folio of original compositions (neatly written in ink) as follows:

1. not less than five works in smaller forms — piano pieces, songs and/or solos for orchestral instruments;
2. a composition in fugal form for string quartet, woodwind or brass ensemble;
3. an example of sonata-form for piano or for ensemble combination;
4. a composition of symphonic proportions or a work for chorus and orchestra (minimum duration 15 minutes). Two copies of this final work must be appropriately bound and presented to the Conservatory Library two weeks before graduation.

In addition to prescribed course work, composition majors are both encouraged and expected to do creative work on their own. Frequent concerts of student compositions are presented.

Dance and Drama candidates for the Bachelor of Fine Arts Degree must provide evidence of successful completion of the prescribed curriculum. A student receiving grades below C— in more than twelve credit hours will not be permitted to graduate.

SCHOLARSHIPS

The following scholarships afford assistance for a limited number of students who show evidence of exceptional ability and financial need. Scholarships awarded to students are renewable upon application.

The Sevcik Scholarship. A fund established for the aid of deserving violin students by the distinguished violin pedagogue, Professor Ottakar Sevcik, during his visit to America (1931-32) as guest teacher.

Blanche B. Parker Fund. The income of a bequest under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Alumni Association Scholarships. A special fund established by the Alumni Association.

Bertha T. Otis Scholarship. The income from a fund established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance, and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

Student Government Scholarship. A fund established by the Student Government Organization of The Conservatory to aid deserving students.

Francis Findlay Memorial Scholarship Fund. A fund established by family and friends, in memory of Mr. Francis Findlay (1894-1967), former chairman of the department of Music Education and Graduate Study.

AWARDS. The following medals are awarded annually to the two full-time students (12 or more hours) who have maintained the highest averages for the school-year: for highest honors, the ARTHUR B. WHITNEY MEDAL; for second highest honors, the ALUMNI ASSOCIATION MEDAL.

PUBLIC PERFORMANCES

Throughout the academic year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition, the Drama and Dance Departments present a variety of major productions and workshop performances. Faculty and guest artists appear frequently throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of the education at the Conservatory.

LIBRARY

The Albert Alphin Music Library houses a specialized collection of books and periodicals in the subject fields of music, drama, and dance as well as a representative collection of college-level books in the liberal arts. A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. The library's music collection includes miniature scores, music anthologies, and *Gesamtausgaben* for study purposes and, in addition, includes orchestral, concert band, chamber ensemble, choral, operatic, and solo instrumental and vocal scores for both study and performance purposes. The library houses phonorecordings and audio-tapercordings of the classical music repertoire from its earliest history to the present, and phonorecordings of the spoken word in poetry and drama. A special collection is the audio-tape library of all major Boston Conservatory of Music performances from 1966 to date. The library's audio-visual equipment includes modern listening facilities and microfilm reading facilities.

The library resources are supplemented by the Inter-library Loan System which gives access to libraries across the nation. Situated in the heart of Boston the library further supplements its resources with the historic collections of the famous Boston Public Library, easily available due to proximity. To meet the needs of the faculty and students the library has increased its holdings at the rate of over 3,000 books, scores, and recordings each year. Recent benefactors who have contributed to the library's growth are: the family of the late Francis Findlay; the late Katrine Amory Hooper; the family of the late Alfred Mirovitch; and the late Jan Veen.

RESIDENCE

The Conservatory maintains residence halls near its classroom buildings, facing The Fenway. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly cooperation. Meals are served in the Conservatory dining room where two meals are provided daily. A la carte lunches are available week days at nominal rates.

Room and board reservation should be made as soon as a student is notified of acceptance for admission. This reservation is secured by an advance deposit of $50, which is applicable to the student's account, and not refundable. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgement of the Administration, necessitates a student's withdrawal from school.

COURSES OF STUDY
LEADING TO THE DEGREE BACHELOR OF MUSIC
VOICE MAJOR

FRESHMAN	Semester hours 1st	2nd
Voice	3	3
Piano	1	1
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Italian 1, 2	3	3
Rhythmic Movement	½	½
Chorus, Ensemble	1	1
	15	15

SOPHOMORE	Semester hours 1st	2nd
Voice	3	3
Piano	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Music History & Literature 1, 2	2	2
French	3	3
English 3, 4 (Lit.)	3	3
Chorus, Ensemble	1	1
	16½	16½

JUNIOR		
Voice	4	4
Oratorio 1, 2	1	1
*†Opera Workshop	2	2
Music History & Literature 3, 4	2	2
German	3	3
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
Chorus, Ensemble	1	1
	17	17

SENIOR		
Voice	4	4
Coaching & Diction	2	2
Opera Workshop 3, 4	2	2
Vocal Literature 1, 2	1	1
Vocal Pedagogy 1, 2	1	1
Conducting 1, 2	1	1
Academic Elective	3	3
Chorus, Ensemble	1	1
	15	15

**Freshmen and sophomores of exceptional ability may be admitted to this class by audition.*

†Voice majors may elect Voice Therapy in lieu of Opera Workshop for an additional fee.

ORGAN MAJOR

FRESHMAN	Semester hours 1st	2nd
Organ	4	4
Piano	1	1
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Ensemble Organizations	1	1
	15½	15½

SOPHOMORE	Semester hours 1st	2nd
Organ	4	4
Piano	1	1
Voice Class	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Music History & Literature 1, 2	2	2
English 3, 4 (Lit.)	3	3
Ensemble Organizations	1	1
	15½	15½

JUNIOR		
Organ	5	5
Conducting 1, 2	1	1
Counterpoint 1, 2	2	2
Form & Analysis 1, 2	2	2
Music History & Literature 3, 4	2	2
Psychology	3	3
Fine Arts 1, 2	1	1
Ensemble Organizations	1	1
	17	17

SENIOR		
Organ	5	5
Church Music 1, 2	2	2
Conducting 3, 4	1	1
Counterpoint 3, 4	2	2
Composition 1, 2	2	2
Academic Elective	3	3
Ensemble Organizations	1	1
	16	16

PIANO MAJOR

FRESHMAN	Semester hours 1st	2nd
Piano	5	5
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Chorus, Ensemble	1	1
	15½	15½

JUNIOR		
Piano	5	5
Ensemble 1, 2 (Piano)	1	1
Counterpoint 3, 4	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
Chorus, Ensemble	1	1
	17	17

SOPHOMORE	Semester hours 1st	2nd
Piano	5	5
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
English 3, 4 (Lit.)	3	3
Chorus, Ensemble	1	1
	16½	16½

SENIOR		
Piano	5	5
Ensemble 3, 4	1	1
Piano Literature 1, 2	1	1
Piano Pedagogy 1, 2	1	1
Composition 1, 2	2	2
Instrumentation 1, 2	1	1
Conducting 1, 2	1	1
Academic Elective	3	3
Chorus, Ensemble	1	1
	16	16

VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP, WOODWIND, BRASS, OR PERCUSSION MAJOR

FRESHMAN	Semester hours 1st	2nd
Major Instrument	3	3
Piano	1	1
Assigned Ensemble	1	1
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Orchestra and/or Band	1	1
	15½	15½

JUNIOR		
Major Instrument	5	5
Assigned Ensemble	1	1
Counterpoint 3, 4	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
Orchestra and/or Band	1	1
	17	17

SOPHOMORE	Semester hours 1st	2nd
Major Instrument	3	3
Piano	1	1
Assigned Ensemble	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
English 3, 4 (Lit.)	3	3
Orchestra and/or Band	1	1
	16½	16½

SENIOR		
Major Instrument	5	5
Assigned Ensemble	1	1
Pedagogy	1	1
Composition 1, 2	2	2
Instrumentation 1, 2	1	1
Conducting 1, 2	1	1
Academic Elective	3	3
Orchestra and/or Band	1	1
	15	15

COMPOSITION MAJOR

FRESHMAN	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Applied (Secondary)	1	1
Composition 1, 2	2	2
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of West. Civ. 1, 2	3	3
Ensembles	1	1
	15½	15½

JUNIOR		
Applied (Concentrate)	2	2
Composition 5, 6	2	2
Counterpoint 3, 4	2	2
Instrumentation 1, 2	1	1
Arranging 1, 2	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Fine Arts 1, 2	1	1
Psychology 1, 2	3	3
Ensembles	1	1
	18	18

SOPHOMORE	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Applied (Secondary)	1	1
Composition 3, 4	2	2
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Conducting 1, 2	1	1
Music Hist. & Lit. 1, 2	2	2
English 3, 4 (Lit.)	3	3
Ensembles	1	1
	17½	17½

SENIOR		
Applied (Concentrate)	2	2
Composition 7, 8	2	2
Harmony 5, 6	1	1
Counterpoint 5, 6	2	2
Instrumentation 3, 4	2	2
Arranging 3, 4	2	2
Academic Elective	3	3
Ensembles	1	1
	15	15

MUSIC EDUCATION MAJOR

FRESHMAN	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Piano 1, 2	1	1
Voice Class 1, 2	1	1
Mus. Ed. 3, 4 (String Class)	1	1
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Ensembles	1	1
	15½	15½

JUNIOR		
Applied (Concentrate)	2	2
Mus. Ed. 1 (Elementary Methods)	3	—
Mus. Ed. 2 (Secondary Methods)	—	3
Mus. Ed. 9, 10 (Survey of Educ. Media)	1	1
Mus. Ed. 13, 14 (Arranging)	2	2
Conducting 1, 2	1	1
Form & Analysis 1, 2	2	2
Mus. Hist. & Lit. 3, 4	2	2
Philosophy of Ed. 1, 2	3	3
Fine Arts 1, 2	1	1
Ensemble	1	1
	18	18

SOPHOMORE	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Piano 3, 4	1	1
Mus. Ed. 5, 6 (Woodwind Class)	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Mus. Hist. & Lit. 1, 2	2	2
English 3, 4	3	3
Psychology 1 (General)	3	–
Psychology 2 (Educational)	–	3
Ensembles	1	1
	16½	16½

SENIOR		
Applied (Concentrate)	2	2
Mus. Ed. 7 (Brass Class)	1	—
Mus. Ed. 8 (Percussion Class)	—	1
Mus. Ed. 11, 12 (Student Teaching)	3	3
Mus. Ed. 15, 16 (Instrumental Meth.)	1	1
Mus. Ed. 17, 18 (Cond. Workshop)	2	2
Counterpoint 1, 2	2	2
Instrumentation 1, 2	1	1
Academic Elective	3	3
Ensembles	1	1
	16	16

COURSES OF STUDY
LEADING TO THE DEGREE BACHELOR OF FINE ARTS
DRAMA MAJOR

FRESHMAN	Semester hours 1st	2nd
Acting 1, 2	2	2
Speech 1, 2	2	2
Introduction to the Theater	1	1
Theory of Acting	1	1
Applied Theater	1	1
Movement for Actors	1	1
English 1, 2	3	3
History of Western Civ. 1, 2	3	3
Modern Language	3	3
	17	17

SOPHOMORE	Semester hours 1st	2nd
Acting 3, 4	2	2
Speech 3, 4	2	2
Hist. of the Theater 1, 2	2	2
Applied Theater	1	1
Movement for Actors	1	1
English 3, 4	3	3
Psychology 1, 2	3	3
Modern Language	3	3
	17	17

JUNIOR		
Acting 5, 6	2	2
Speech 5, 6	2	2
Directing 1, 2	2	2
Speech & Drama Methods	2	2
Mime	1	1
Costuming for Stage	1	1
English 5, 6	3	3
Philosophy of Ed. 1, 2	3	3
Fine Arts 1, 2	1	1
	17	17

SENIOR		
Acting 7, 8	3	3
Directing & Student Teaching 3, 4	3	3
Hist. of the Theater 1, 2	2	2
Stage Design	2	2
English 7, 8	3	3
Academic Elective	3	3
	16	16

DRAMA MAJOR — MUSICAL THEATER MINOR

FRESHMAN	Semester hours 1st	2nd
Acting 1, 2	2	2
Speech 1, 2	2	2
Introduction to the Theater	1	1
Applied Theater	1	1
Voice (Private)	1	1
Theory & Solfège 1, 2	1½	1½
Movement for Actors 1, 2	3	3
English 1, 2	3	3
Modern Language	3	3
	17½	17½

SOPHOMORE	Semester hours 1st	2nd
Acting 3, 4	2	2
Speech 3, 4	2	2
Applied Theater	1	1
Musical Theater 1, 2	2	2
Voice (Private)	1	1
Movement for Actors 3, 4	3	3
English 3, 4	3	3
Modern Language	3	3
	17	17

JUNIOR		
Acting 5, 6	2	2
Speech 5, 6	2	2
Directing 1, 2	2	2
Hist. of the Theater 1, 2	2	2
Musical Theater 3, 4	2	2
Voice (Private)	1	1
Movement for Actors	3	3
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
	18	18

SENIOR		
Acting 7, 8	2	2
Directing 3, 4	2	2
Musical Theater 5, 6	2	2
Voice (Private)	1	1
Movement for Actors	3	3
English 5, 6	3	3
Academic Elective	3	3
	16	16

DANCE MAJOR

FRESHMAN	Semester hours 1st	2nd
Dance Technique 1, 2	3	3
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Perf.	1	1
Labanotation 1, 2	1	1
Theory & Solfège 1, 2	1½	1½
Voice Class	1	1
Speech 1, 2	2	2
English 1, 2	3	3
Kinesiology 1, 2	2	2
	16	16

SOPHOMORE	Semester hours 1st	2nd
Dance Technique 3, 4	3	3
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Perf.	1	1
Percussion 1, 2	1	1
Dance Pedagogy 1, 2	1	1
Score Analysis 1, 2	1	1
History of Dance 1, 2	2	2
English 3, 4	3	3
Modern Language	3	3
	17	17

JUNIOR		
Dance Technique 5, 6	3	3
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Perf.	1	1
Dance Pedagogy 3, 4	1	1
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
Hist. of West. Civ. 1, 2	3	3
	16	16

SENIOR		
Dance Technique 7, 8	4	4
Form & Style 7, 8	2	2
Composition 7, 8	2	2
Rehearsal & Perf.	2	2
Dance Pedagogy 5, 6	2	2
Academic Elective	3	3
Senior Dance Project	0	1
	15	16

*DANCE MAJOR — DRAMA MINOR

FRESHMAN	Semester hours 1st	2nd
Introduction to Theater	0	–
Dance Technique 1, 2	2	2
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Perf.	1	1
Labanotation 1, 2	1	1
Speech 1, 2	2	2
Acting 1, 2	2	2
Theory & Solfège 1, 2	1½	1½
Voice Class	1	1
English 1, 2	3	3
Kinesiology 1, 2	2	2
	17	17

SOPHOMORE	Semester hours 1st	2nd
Dance Technique 3, 4	2	2
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Perf.	1	1
Percussion 1, 2	1	1
Dance Pedagogy 1, 2	1	1
Score Analysis 1, 2	1	1
Speech 3, 4	2	2
Acting 3, 4	2	2
English 3, 4	3	3
Hist. of Dance 1, 2	2	2
	17	17

JUNIOR		
Dance Technique 5, 6	2	2
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Perf.	1	1
Dance Pedagogy 3, 4	1	1
Acting 5, 6	2	2
Hist. of West. Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
English 5, 6	3	3
	17	17

SENIOR		
Dance Technique 7, 8	2	2
Form & Style 7, 8	2	2
Composition 7, 8	2	2
Rehearsal & Perf.	1	1
Dance Pedagogy 5, 6	2	2
Acting 7, 8	2	2
Psychology 1, 2	3	3
Academic Elective	3	3
	17	17

**This program parallels the Dance Major program with the exception that there are fewer technique classes weekly. Students desiring to elect these additional classes, may do so on a non-credit basis at a nominal surcharge.*

DIPLOMA COURSES

The Diploma Course is designed for the student whose talent and interest may warrant intensive training in his major field and basic related subjects. The program parallels the degree curriculum, minus certain academics, and is intended to prepare the student as a performer and for private teaching. Graduation from high school, or equivalent, is required for admission. Applied music majors are required to give a recital in the junior and senior years.

VOICE MAJOR

	Semester hours 1st	2nd
FRESHMAN		
Voice	3	3
Piano	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 1, 2	2	2
Italian 1, 2	3	3
Rhythmic Movement	½	½
Chorus, Ensembles	1	1
	12	12
JUNIOR		
Voice	4	4
Opera Workshop	2	2
Conducting 1, 2	1	1
Music Hist. & Lit. 3, 4	2	2
German 1, 2	3	3
Chorus, Ensembles	1	1
	13	13

	Semester hours 1st	2nd
SOPHOMORE		
Voice	3	3
Piano	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Music Hist. & Lit. 1, 2	2	2
French 1, 2	3	3
Chorus, Ensembles	1	1
	13½	13½
SENIOR		
Voice	4	4
Coaching & Diction	2	2
Opera Workshop	2	2
Voice Literature 1, 2	1	1
Voice Pedagogy 1, 2	1	1
Oratorio 1, 2	1	1
Chorus, Ensembles	1	1
	12	12

PIANO, ORGAN, STRING, HARP, WOODWIND, BRASS OR PERCUSSION MAJOR

	Semester hours 1st	2nd
FRESHMAN		
*Major Instrument	3	3
Piano (if not the major)	1	1
Theory & Solfège 1, 2	1½	1½
Harmony 1, 2	2	2
Italian 1, 2	3	3
Chamber Ensembles	1	1
Orchestra, Band or Chorus	1	1
	12½	12½
JUNIOR		
Major Instrument	5	5
Counterpoint 3, 4	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Chamber Ensembles	1	1
Orchestra, Band or Chorus	1	1
	13	13

	Semester hours 1st	2nd
SOPHOMORE		
*Major Instrument	3	3
Piano (if not the major)	1	1
Theory & Solfège 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
Chamber Ensembles	1	1
Orchestra, Band or Chorus	1	1
	13½	13½
SENIOR		
Major Instrument	6	6
Pedagogy 1, 2	1	1
Compositon 1, 2	2	2
Instrumentation 1, 2	1	1
Conducting 1, 2	1	1
Chamber Ensembles	1	1
Orchestra, Band or Chorus	1	1
	13	13

**When Piano is the major instrument, 4 credit hours per semester will be granted during the Freshman and Sophomore years.*

DRAMA MAJOR — MUSICAL THEATER MINOR

FRESHMAN	Semester hours 1st	2nd
Acting 1, 2	2	2
Speech 1, 2	2	2
Introduction to the Theater	1	1
Applied Theater	1	1
Voice (Private)	1	1
Theory & Solfège 1, 2	1½	1½
Movement for Actors 1, 2	3	3
	11½	11½

SOPHOMORE	Semester hours 1st	2nd
Acting 3, 4	2	2
Speech 3, 4	2	2
Applied Theater	1	1
Musical Theater 1, 2	2	2
Voice (Private)	1	1
Movement for Actors 3, 4	3	3
	11	11

JUNIOR		
Acting 5, 6	2	2
Speech 5, 6	2	2
Directing 1, 2	2	2
Hist. of the Theater 1, 2	2	2
Musical Theater 3, 4	2	2
Voice (Private)	1	1
Movement for Actors	3	3
	14	14

SENIOR		
Acting 7, 8	3	3
Directing 3, 4	2	2
Musical Theater 5, 6	2	2
Voice Private	1	1
Movement for Actors	3	3
Fine Arts	1	1
	12	12

DANCE MAJOR

FRESHMAN	Semester hours 1st	2nd
Dance Technique 1, 2	3	3
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Performance	1	1
Labanotation 1, 2	1	1
Theory & Solfège 1, 2	1½	1½
Voice Class	1	1
Speech 1, 2	2	2
Kinesiology 1, 2	2	2
	13	13

SOPHOMORE	Semester hours 1st	2nd
Dance Technique 3, 4	3	3
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Performance	1	1
Percussion 1, 2	1	1
Dance Pedagogy 1, 2	1	1
Score Analysis 1, 2	1	1
History of Dance 1, 2	2	2
Dance Elective	1	1
	12	12

JUNIOR		
Dance Technique 5, 6	3	3
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Performance	1	1
Dance Pedagogy 3, 4	1	1
Fine Arts 1, 2	1	1
Dance Elective	2	2
	12	12

SENIOR		
Dance Technique 7, 8	4	4
Form & Style 7, 8	2	2
Composition 7, 8	2	2
Rehearsal & Performance	2	2
Dance Pedagogy 5, 6	2	2
Senior Project	–	1
	12	13

THE GRADUATE SCHOOL

GRADUATE COMMITTEE

William A. Seymour, *Chairman*

Rosamond Brenner — Rouben Gregorian
Avram David — James Wiltshire

The Dean, *Ex Officio*

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate School Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours of a prescribed course, twenty-six hours of which must be earned in residence. A grade of B or better must be obtained in all subjects of the course. No applicant can be assured that he may fulfill the requirements in one acadmic year, as much depends upon the undergraduate preparation, deficiencies (if any) to be removed, and the ability of the individual student. In most instances it takes a student two academic years to complete the work. All undergraduate prerequisite requirements in the major field must be made up without credit. A change of major will usually involve the makeup of prerequisites. All graduate programs, including elective subjects and changes of program, must be approved by the Graduate Committee.

Each candidate for the degree with a major in applied music will be required to give a full length public recital. The program for this recital must be previewed before a faculty Jury for approval before the date of the public performance will be announced.

A candidate for the degree with a major in Composition or Music Education is required to prepare a thesis. The thesis for a composition major will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance (this composition may be for chorus, solo voice or an instrument with orchestral accompaniment.)

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

Two bound scores must be presented to the Conservatory Library at least two weeks before the date of graduation.

The Music Education major must have the subject of his thesis approved by the Graduate Committee. Preparation of the thesis will be under the guidance of a faculty advisor. A complete typewritten copy of the thesis must be submitted for correction and approval at least six weeks prior to the date of intended graduation. After approval, two copies must be typed, bound, and presented to the Conservatory Library.

ADMISSION: An applicant to the Graduate School must comply with the following:

(a) File an application, on a form provided by the Conservatory, with the Chairman of the Graduate Committee at least two months prior to the time of intended matriculation. The application must be accompanied by a fee of $20.00.

(b) Submit transcript(s) of all work completed for the undergraduate degree, and catalogue(s) describing course content.

(c) Submit scores of the Graduate Record Examination. These examinations are administered throughout the year. Information may be obtained from:

Educational Testing Service
Princeton, New Jersey 08540
(or)
1947 Center Street
Berkeley, California 94704

(d) Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from United States Embassies and Legations.

All applicants will be interviewed and given auditions by members of the Graduate Committee, and will be required to take written placement examinations in Theory, Harmony, and Music History. Following the auditions and examinations, the applicant will be advised as to the evaluation of his undergraduate credits. Students who have deficiencies for admission will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before completion of the graduate degree program.

Full time graduate students will be required to participate in the rehearsals and performances of the Chorus, Orchestra, or Band.

MASTER OF MUSIC DEGREE

WITH MAJOR IN APPLIED MUSIC

	Semester hours
†Voice or Instrument	12
Music History and Literature	9
Theory and Solfège	4
Introduction to Graduate Study	2
*Approved Electives	5
	32

WITH MAJOR IN COMPOSITION

	Semester hours
Composition 109, 110	10
Instrumentation 105, 106	4
Music History and Literature	6
Applied Music	4
Conducting 105, 106	4
Introduction to Graduate Study	2
*Approved Electives	2
	32

†*Graduate Applied Music credit is earned in four semesters of study, one hour weekly.*

WITH MAJOR IN MUSIC EDUCATION

	Semester hours
Music Education 121, 122	6
Music Education 129, 130	6
Music History and Literature	6
Applied Music	4
Conducting 105, 106	4
Introduction to Graduate Study	2
*Approved Electives	4
	32

**ELECTIVES* *must be chosen in accordance with the needs of the individual student in his field of specialization and with the advice and consent of the Graduate Chairman.*

DESCRIPTION OF STUDIES

THEORY AND SOLFÈGE

THEORY AND SOLFÈGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmic articulation and sight-singing in treble and bass clefs. Rhythmic and melodic dictation.
Two hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFÈGE 3-4. Advanced studies in rhythmic singing, and sight-singing in alto and tenor clefs; harmonic dictation, dictation in two, three, and four parts, and in changing meter.
Two hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFÈGE 105-106. An advanced course in sight-singing in all clefs; harmonic dictation, and transposition. Pre-requisite: Theory and Solfège 3-4, or equivalent.
Private Instruction; credit, two hours each semester.

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; principles of chord progression; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys; keyboard harmony including cadence formulas in all keys.
Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.
Two hours weekly; credit, two hours each semester.

HARMONY 5-6. An advanced course primarily for composition majors. Special study of the application of modern harmonic technique. Polytonality, atonality, pandiatonicism, and other devices pertinent to the contemporary idiom.
Credit, one hour each semester.

COUNTERPOINT

COUNTERPOINT 1-2. Species counterpoint in two parts; canon, double counterpoint; inventions in two parts.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 3-4. Free counterpoint in three and four parts; canon and fugue.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 5-6. Advanced study in fugue, canon, passacaglia; application of contrapuntal forms to contemporary music.
Private instruction; credit, two hours each semester.

COUNTERPOINT 107-108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.
Private instruction; credit, two hours each semester.

FORM AND ANALYSIS

Form and Analysis 1-2. Underlying principles of chord structure and harmonic rhythm as they affect form and content; non-harmonic and contrapuntal devices. In the first semester, quartets and piano literature will be stressed, and in the second semester, representative scores are studied to illustrate various approaches to form, texture, and instrumentation, and their bearing on performance.

Two hours weekly; credit, two hours each semester.

Form and Analysis 103-104. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schoenberg, and the second explores other 20th century techniques of tonal organization.

Two hours weekly; credit, two hours each semester.

ARRANGING

Arranging 1-2. (Music Education 13-14). Contemporary techniques in professional arranging: melodic analysis, harmonization of melody, close and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.

Two hours weekly; credit, two hours each semester.

Arranging 3-4. Application of fundamentals to varied instrumental combinations, from four piece to fifteen piece ensembles.

Two hours weekly; credit, two hours each semester.

Arranging 105-106. (Pre-requisite; Arranging or Instrumentation 1, 2). Advanced arranging techniques.

Two hours weekly; credit, two hours each semester.

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations.

Two hours weekly; credit, two hours each semester.

Instrumentation 105-106. A continuation of Instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th and 20th centuries.

Private instruction; credit, two hours each semester.

COMPOSITION

Composition 1-2. Basic principles of composition beginning with aperiodic athematic diatonic melody, and progressing to chromaticism and to harmonic and polyphonic structures.

Two hours weekly; credit, two hours each semester.

Composition 3-4. A wide variety of techniques are utilized in the development of the creative individuality of the composer within a framework of discipline and control. Compositions primarily for small combinations of instruments.

Two hours weekly; credit, two hours each semester.

Composition 5-6. Twentieth century techniques such as tone-cluster, hyperdense verticalized counterpoint and uses of the pitch-class series. Also composition in techniques of the past and the study of their principles, beginning with 13th century multiple organa.

One hour private lesson weekly; credit, two hours each semester.

Composition 7-8. Supervised composition of the senior thesis and continued work in techniques of the past, up to and including 18th and 19th century styles.

One hour private lesson weekly; credit, two hours each semester.

Composition 109-110. Emphasis on New Music. Pointillistic textures, fragmented melodic textures, complexes, construction and use of harmonic aggregates. Ways of achieving form and structure arithmetically. Texture-types and their inter-relationships. New rhythmic technique. Guided experimental composition.

Private, one hour weekly; credit, five hours each semester.

Composition 111. Seminar in Exploratory Composition. Creative projects utilizing new notational and performance techniques. Aleatoric and mechanistic principles applied to structure and form. Related score analysis. (Open to composition majors and other graduate students by consent of the instructor).

Three hours weekly; credit, three hours one semester.

MUSIC HISTORY and LITERATURE

Music History and Literature 1-2. A survey course, designed to give the student a background in musical style from primitive to modern times. Weekly listening sessions supplement the class work.

Three hours weekly; credit, two hours each semester.

Music History and Literature 3-4. An examination of representative compositions from the Middle Ages to the present, emphasizing technical details of individual styles and their relationship to the epoch in which they occur.

Two hours weekly; credit, two hours each semester.

Music History and Literature 105. A detailed examination of music of the Baroque period, consisting of an account of the emergence of forms and styles, instrumentation, performance practice, and changes in the theoretical basis of composition.

Three hours weekly; credit, three hours one semester.

Music History and Literature 106. An examination of the Classical period, stressing the emergence of the symphony and sonata, changes in harmony, forms, and orchestration. Particular attention will be given to the music of Haydn, Mozart, and Beethoven.

Three hours weekly; credit, three hours one semester.

Music History and Literature 107. An examination of the music in the Romantic era, emphasizing the changes in style that took place in the form, rhythm, melody, harmony, and orchestration. Special attention will be given to the music of Beethoven (later works), Berlioz, Brahms, Verdi, Wagner, and Mahler.

Three hours weekly; credit, three hours one semester.

Music History and Literature 108. History of 20th century music with emphasis on the path leading from early atonality to the New Music of today. Recent electronic, instrumental music and theoretical writings by Stockhausen, Boulez, Berio and others. Guided score analysis. Consideration of related sociological, philosophic and aesthetic questions. Comparison of various schools of thought.

Three hours weekly; credit, three hours one semester.

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation. May be re-elected for credit.

One hour weekly; credit, one hour each semester.

Vocal Literature 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods.

One hour weekly; credit, one hour each semester.

CHURCH MUSIC

Church Music 1-2. *Choir Training:* Methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant; pronunciation of church Latin.
Credit, two hours each semester.

Church Music 103-104. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.
Credit, two hours each semester.

ORATORIO

Oratorio 1-2. A study of the standard oratorios, cantatas, and masses with emphasis on reading, analysis, and interpretation.
One hour weekly; credit, one hour each semester.

Oratorio 103-104. A comprehensive study of the more significant oratorios and related choral works from the 16th century to the present.
Two hours weekly; credit, two hours each semester.

COACHING and DICTION

A course for voice students devoted to the preparation of representative art song literature and/or operatic roles for public performance. Special emphasis is given to musical interpretation and diction in the respective languages.
Private instruction; credit two hours each semester.

OPERA WORKSHOP

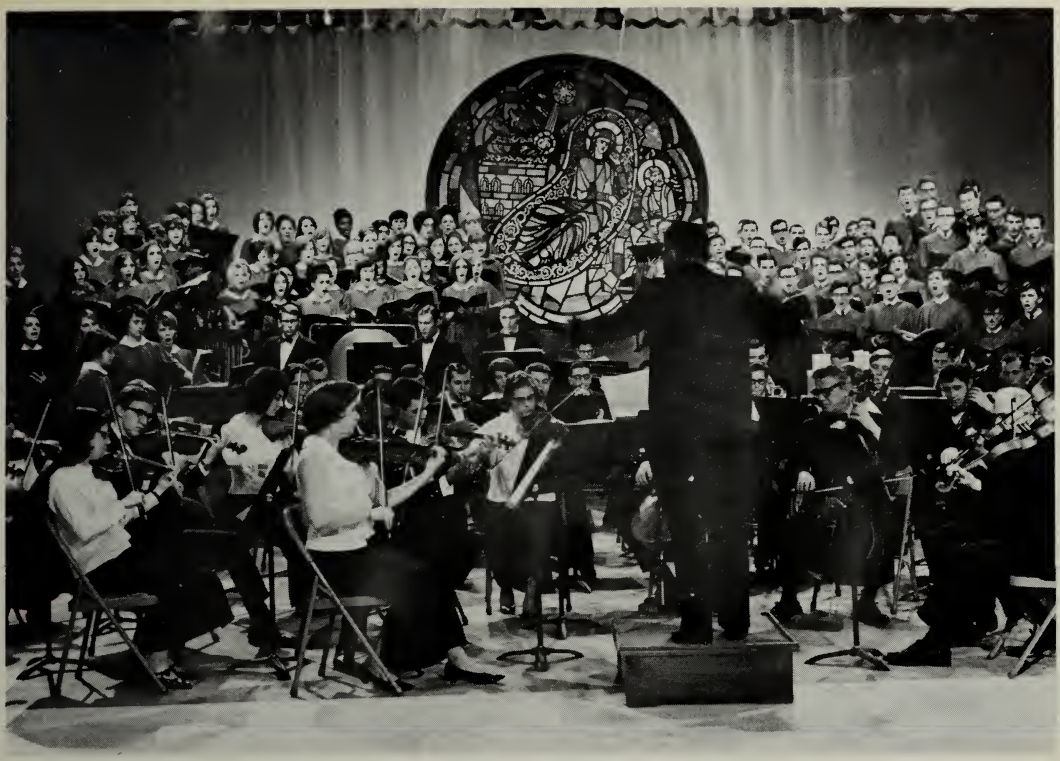
Opera Workshop 1-2. Coordination of action with music; application of acting techniques to arias and ensembles; fundamentals of gesture and movement and character analysis of roles. Frequent public presentations.
Four to eight hours weekly; credit, two hours each semester.

Opera Workshop 3-4. Thorough study of separate scenes and complete acts from both classical and modern operas. Qualified students may participate in the Conservatory's annual opera productions.
Four to eight hours weekly; credit, two hours each semester.

Opera Workshop 105-106. A continuation of Opera Workshop 3-4.
Four to eight hours weekly; credit, two hours each semester.

VOICE THERAPY

Voice Therapy 1-2 (105-106, Graduate level). A thorough study of the anatomy and physiology of the larynx and respiratory organs and musculature by means of lectures, slides, and motion pictures; a study of the various pathologies involved in the throat problems curable or aided by voice-therapy. Exercises, general and specific, for handling these problems. In some cases actual patients may be brought in for purposes of demonstration before the class.
Two hours weekly; credit, two hours each semester.

Voice Therapy 3-4 (107-108, Graduate level). The second year is devoted to clinical internship in connection with local medical institutions where students work with patients and become acquainted with all the problems, physical and psychological, encountered by the voice-therapist. This clinical experience consists of one session per week of two hours' duration, plus a symposium. All progress is noted by periodic tape-recordings of the patients' voices. (Pre-requisite: Voice Therapy 1-2).
Two hours weekly; credit, two hours each semester.

CONSERVATORY CHORUS AND ORCHESTRA
(Color Cast, TV Channel 5, Christmas Program)

CONSERVATORY CONCERT BAND

OPERA PRODUCTION OF PUCCINI'S IL TRITTICO

SHOW BOAT

THE LIBRARY

CONSERVATORY THEATRE AND CLASSROOMS

32 THE FENWAY

54 THE FENWAY

WOMEN'S RESIDENCES

24 & 26 THE FENWAY

40 THE FENWAY

ORPHEUS

A FOOL'S TALE

JAZZ CLASS

EZEL

CHOREOGRAPHY OF BACH PRELUDE AND FUGUE

THE HEIRESS

THE MADWOMAN OF CHAILLOT

THE VIOLONE ENSEMBLE (Artists in Residence)

PIANO TEACHING STUDIO

RHYTHMIC MOVEMENT

Rhythmic Movement 1-2. A course designed to aid singers in poise and stage presence, and to give a sense of spacial relationships, as used in stage movement.

Two hours weekly; credit, one-half hour each semester.

PEDAGOGY

This work gives the advanced student a background in the principles and practice of music teaching. Discussion of methods and materials is followed by guided laboratory work with both class and private students.

One hour weekly; credit, one hour each semester.

Piano Pedagogy 1-2.

Voice Pedagogy 1-2.

String Pedagogy 1-2.

Wind Pedagogy 1-2.

Percussion Pedagogy 1-2.

CONDUCTING

Conducting 1-2. The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

One hour weekly; credit, one hour each semester.

Conducting 3-4. Reading and analysis of more complex scores and more advanced baton technique. Practical experience with Conservatory ensembles.

One hour weekly; credit, one hour each semester.

Conducting Workshop. *(See Music Education 17-18).*

Conducting 105-106. An advanced course which acquaints the student with the more difficult problems confronting the conductor. Emphasis is given to orchestral and choral procedures, performance practice, development of the orchestra, and the instrumental requirements of major composers. Pre-requisite, Conducting 1-2.

One private lesson weekly; credit, two hours each semester.

MUSICAL ORGANIZATIONS

All music majors are required to take part in a musical organization in order to earn the credit stipulated in their curriculum.

Orchestra. The study and performance of major orchestral and choral compositions, as well as the accompaniment of concerti, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.

Four hours weekly.

Chorus. The study of sacred and secular scores and leading to concert performance. Required of all voice majors and voice concentrates in Music Education, together with all students not assigned to other ensembles.

Four hours weekly.

Concert Band. Study and performance of the literature for concert band from both the traditional and modern repertory.

Four hours weekly.

Chorale. A select choral ensemble specializing in the performance of choral literature from early Renaissance through Contemporary. Open to all students of the Conservatory.

Prerequisite; audition by the conductor.

Four hours weekly.

Piano Ensemble 1-2. The study and performance of original literature for piano duet and two pianos. Outside preparation required.

One hour weekly; credit, one hour each semester.

Piano Ensemble 3-4. Assigned vocal and instrumental accompaniment, and chamber music for piano with strings or other instruments under the guidance of faculty members.

Two hours weekly; credit, one hour each semester.

String Ensemble. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.

Two hours weekly.

Woodwind Ensemble. The study and performance of chamber literature for woodwinds and brass in combination with other instruments.

Two hours weekly.

Brass Ensemble. The study and performance of chamber literature for brasses.

Two hours weekly.

Percussion Ensemble. The study and performance of literature for percussion instruments.

Two hours weekly.

Recital Class. Weekly classes which give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. Three performances per semester are required of Applied Music majors; Music Education and Composition majors are required to give two performances per semester. Recital Class requirements must be fulfilled within the current semester in order to earn applied music credit.

MUSIC EDUCATION DEPARTMENT

Music Education 1. *Music in the Elementary School:* Modern music curriculum concepts and methods. An introduction to the procedures and materials for teaching and supervising music in the elementary school. Developing a teaching philosophy and skills necessary for assisting the child to become a musically sensitive person.

Three hours weekly, first semester; credit, three hours.

Music Education 2. *Music in the Secondary School:* Music in the general education of the adolescent. Planning course offering for Junior and Senior high schools to meet the needs of youth widely differing in individual interests and abilities. Organizing and conducting vocal and instrumental activities so as to realize their values to the individual, the group, the school, the community. The adolescent voice, its conservation, care and culture. Problems in the guidance of musical youth and developing a social climate in which talent may rise to its proper level. Music study for the academically able and for the potential musician. Scope and sequence of music in secondary education. Problems of articulation with elementary and higher education.

Three hours weekly, second semester; credit three hours.

Music Education 3-4. *String Class:* Elementary instruction in violin, viola, violoncello and contrabass. The organization of string classes in the school and methods of class teaching are discussed.

One hour weekly; credit, one hour each semester.

Music Education 5-6. *Woodwind Class:* Correct posture and holding of instrument; breathing; articulation; tone production; fingering. Elementary studies adaptable to the instrument. Methods and materials for woodwind classes are considered.

One hour weekly; credit, one hour each semester.

Music Education 7. *Brass Class:* (trumpet, French horn, trombone and tuba): Fundamentals of tone production, embouchure, breath support, tonguing, etc. Elementary studies adaptable to each instrument. Methods for classroom use are introduced.

One hour weekly; credit, one hour.

Music Education 8. *Percussion Class:* A class devoted to the fundamentals of playing percussion instruments. Ability to play rudiments, and the study of other techniques.

One hour weekly; credit, one hour.

Music Education 9-10. *Survey of Educational Media:* A survey of the philosophy and practices in the use of audio-visual aids in the teaching of music. Orientation to the use of equipment such as motion picture projector, opaque projector, overhead projector, film strip projector, tape recorder, and record player.

One hour weekly; credit, one hour each semester.

Music Education 11-12. *Student Teaching.* Assigned teaching in the elementary and secondary schools in Greater Boston, under the supervision of Conservatory personnel and the classroom music specialist. Student teaching experiences will be discussed in weekly seminars. Pre-requisites: Piano 1, 2, 3, 4; Theory & Solfège 1, 2, 3, 4; Music Education 1, 2, 3, 4, 5, 6, 9, 10.

Credit, three hours each semester.

Music Education 13-14. (See Arranging).

Music Education 15-16. *Instrumental Methods:* A study of the organization and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction.

One hour weekly; credit, one hour each semester.

Music Education 17-18. *Conducting Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of material at the various school levels. All music education juniors are required to attend this class, and seniors will be required to do conducting under the supervision of the instructor.

Two hours weekly; credit for seniors only, two hours each semester.

Music Education 121-122. *Supervision and Curriculum Development:* Modern supervision as focused on the teaching-learning situation: A co-operative process involving administrative organization, supervisor, teachers and pupils. Techniques and devices of enlightened supervision especially as they function in music supervision. Formulation of objectives and their use in evaluation and planning. The role of tests and measurements and other scientific procedures. Problems of budget finance. Records and reporting. A critical study of the nature of education in its relation to the individual and to society. The curriculum as an adaptive structure, necessarily geared to the changing needs of humanity and civilization in a changing world. Principles which determine this structure. The music curriculum both as a member of the total curricular scheme and as a functioning structure in itself. Evaluative study of current trends.
Three hours weekly; credit three hours each semester.

Music Education 123-124 *Choral Methods:* A course in advanced choral methods including conducting, choral techniques, score analysis of major and minor works, stylistic implications, and problems of choral tone, balance, and blend.
Two hours weekly; credit, two hours each semester.

Music Education 125-126. *Bands and Orchestras:* A study of the methods and repertoire for school bands, orchestras, and instrumental combinations; score reading and conducting.
Two hours weekly; credit, two hours each semester.

Music Education 127-128. *Seminar in Music Education:* A discussion and analysis of the problems of developing a modern philosophy and method for teaching music in the public schools. Local Music Educators are frequently invited to appear as guest lecturers.
Three hours weekly; credit, three hours each semester.

Music Education 129-130. *Methods of Research:* Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject.
Two hours weekly, plus conferences; credit, three hours each semester.

ACADEMICS

ENGLISH

English 1-2. *English Composition & Literature.* Introduction to five genres of literature—short stories, novels, essays, plays, and poetry—through close reading, class discussion, and critical analysis. Composition assignments encourage subjective and imaginative expression, as well as practice in important writing skills.
Three hours weekly; credit, three hours each semester.

English 3-4. *English Literature.* Survey of the great works of English literature from "Beowulf" to the present day, stressing an encounter with the works themselves rather than literary theory or historical background. Prerequisite: English 1-2.
Three hours weekly; credit, three hours each semester.

English 5-6. *Dramatic Literature.* A survey of dramatic writing from Hellenic times to the plays of Ibsen. Lectures, discussions, and extensive readings and written reports.
Three hours weekly; credit, three hours each semester.

English 7-8. *Modern Drama.* A concentrated and critical study of representative plays of Ibsen through contemporary European and American dramatists. Lectures, discussions, extensive readings and written reports.
Three hours weekly; credit, three hours each semester.

Playwriting 1-2. The basic purpose of the course is to stimulate each student to explore his own inherent qualities as a writer, thinker and observer and to apply these to the specific field of playwriting. Dramatic construction, character development, building suspense, etc. are analyzed and explored. The workshop method is used with reading and critical analysis of student work. Production will be given to all plays deemed worthy.

Three hours weekly; credit, three hours each semester.

Fine Arts 1-2. A general and comparative survey of the development of art in its various forms and expressions. The course emphasizes the distinguishing characteristics of periods and styles. Lectures are illustrated by lantern slides, correlative visits to Boston museums, supplementary readings and written assignments.

One hour weekly; credit, one hour each semester.

INTRODUCTION TO GRADUATE STUDY AND RESEARCH

A survey of methods and sources for research; formulation of bibliography; development of formal writing style; elementary statistical treatment of data; intensive and extensive study in one area of the individual student's field of interest, culminating in a project employing research technique, as approved by the student's major advisor.

Two hours weekly; credit, two hours.

LANGUAGES

Italian, French or German 1-2. Rudiments of grammar and diction; readings of prose and poetry; oral and written translation; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

Italian, French or German 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.

Three hours weekly; credit, three hours each semester.

SOCIAL STUDIES

History of Western Civilization 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced men in these ages.

Three hours weekly; credit, three hours each semester.

Philosophy of Education 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature, principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present-day trends and issues.

Three hours weekly; credit, three hours each semester.

SCIENCES

Psychology 1. *General Psychology.* An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.
Three hours weekly; credit, three hours first semester.

Psychology 2. *Educational Psychology.* This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.
Three hours weekly; credit, three hours second semester.

Kinesiology 1-2. A study of the major joints of the human body and their relationship to movement; location and action of muscles; study of the structure of organs and individual systems and their function in the whole organism.
Two hours weekly; credit, two hours each semester.

APPLIED MUSIC COURSES

Applied Music students must be confirmed as majors or concentrates no later than the end of the sophomore year. Applied music requirements and levels are determined by the private teacher and confirmed by the faculty jury.

All Applied Music majors are required to perform a public recital in the junior and senior years.

(Other Graduation Requirements, see page 10).

SECONDARY APPLIED MUSIC COURSES

Piano 1-2-3-4. Preparatory Studies designed to meet the secondary requirements of Music Education and Applied Music majors. They aim to build skills of functional piano playing; adequate technique; chordal improvisation and transposition to sight-read simple accompaniments for classroom or studio use. Normally, a student will meet this requirement in four semesters; if not, he must re-elect Piano 4.
One private lesson weekly; credit, one hour each semester.

Voice Class 1-2. The fundamentals and development of breathing and tone-production through vocalises and song repertory, for prospective public school teachers and those who plan a stage career.
One hour weekly; credit, one hour each semester.

String Class.
Woodwind Class.
Brass Class.
Percussion Class.
} See course descriptions under Music Education.

DRAMA DEPARTMENT

Harlan Grant, *Chairman*

Departmental Aims:

1. To cultivate an understanding and appreciation of the whole field of drama and the theater, considering the literature, history and practice of these arts in relation to the social and cultural traditions of western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The Drama Department is affiliated with The Weston Playhouse, a professional summer theater where selected senior students and graduates are offered professional employment as members of the company and staff. The department also has member affiliation with The New England Theater Conference, American National Theater and Academy and the American Educational Theater Association.

DRAMA SUBJECTS

Acting 1-2. Fundamental principles of acting; exercises in concentration and active stage behavior; analysis of the dramatic situation; development of the imagination through solo and group improvisations; elementary scene work; workshop productions for those qualified.

Two class hours, one workshop hour weekly; credit, two hours each semester.

Acting 3-4. Continuation of the basic principles of acting; characterization; working up a part; emphasis upon the influence of dramatic form (tragedy, comedy, melodrama, farce); advanced scene work. Workshop productions become an integral part of the course.

Two class hours, one workshop hour weekly; credit, two hours each semester.

Acting 5-6. Styles of acting; concentration upon the classics; analysis and projection of the specific techniques required for Greek, Elizabethan, and Restoration plays; variations of contemporary styles. Workshop productions are required.

Two class hours, one workshop hour weekly; credit, two hours each semester.

Acting 7-8. The coordination of all theoretical studies in the rehearsal and presentation of classic and modern plays for public performance. Students of outstanding ability and demonstrated talent will be invited to participate in the professional summer theater season of the Weston, Vermont Summer Theater.

Credit, three hours each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization, and rhythm of play. Course includes stage management techniques. Students are required to stage, manage, and direct scenes.

Two hours weekly; credit, two hours each semester.

Directing 3-4 and Student Teaching. Advanced work in directorial techniques; the direction of plays for public performance; methods and techniques for the use of drama as an educational tool in the secondary school; observation and student teaching.
Credit, three hours each semester.

Introduction to the Theater 1-2. The place of theater in the life of man and the society of his time; analysis of the total theatrical experience—the play, direction, acting and design. The course aims to help the student formulate an affirmative theater philosophy. Lectures, reading assignments and discussion.
Two hours weekly; credit, one hour each semester for Drama majors.
One hour weekly; no credit for Drama minors.

Music Theater 1-2. Analysis of techniques to be mastered by the singing actor. Integration of musical and staging elements. The study and preparation of small solo and ensemble scenes from contemporary musicals.
Four hours weekly; credit, two hours each semester.

Musical Theater 3-4. Continuation of Musical Theater 1-2. Form and style in character development for the Musical Theater. The relationship of voice, movement, and characterization. Performance of larger units and scenes for workshops.
Four hours weekly; credit, two hours each semester.

Musical Theater 5-6. The rehearsal and performance of long scenes and full acts from musical theater repertory of varied periods and styles. Coaching and directing.
Four hours weekly; credit, two hours each semester.

Speech 1-2. Basic vocal technique and diction; principles of relaxation, breath control and resonance for vocal quality; phonetics and the physiology of the vocal mechanism; individual training in the correction of regional speech and the improvement of voice quality.
Two hours weekly; credit, two hours each semester.

Speech 3-4. (Pre-requisite: Speech 1-2). Intermediate and advanced techniques of voice and diction; speech for the classic stage; dialects.
Two hours weekly; credit, two hours each semester.

Speech 5-6. (Pre-requisite: Speech 3-4). Advanced oral interpretation; analyzing an author's meaning and communicating that meaning to an audience; individual play interpretations. This course aims at developing the ultimate versatility of the vocal instrument.
Two hours weekly; credit, two hours each semester.

Stage Design 1-2. (Pre-requisite: Applied Theater). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.
Two hours weekly; credit, two hours each semester.

Speech and Drama Methods 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.
Two hours weekly; credit, two hours each semester.

History of the Theater 1-2. A survey of the theater in performances from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.
Two hours weekly; credit, two hours each semester.

History of the Theater 3-4. Contemporary Theater: Reading and discussion in type and trends of theater activity from Ibsen to the present; relation of the play, theater and production to audience's social, literary, and artistic interests since 1800.

Two hours weekly; credit, two hours each semester.

Applied Theater. A laboratory course encompassing the practical aspects of theater including technical production, make-up, management and publicity. There are lectures, discussions, and crew assignments. It brings the student in contact with all aspects of the work required in the preparation and presentation of the department's major production and workshops.

Crew hour requirements: Freshmen—sixty hours per semester.
Sophomores—forty-five hours per semester.

Credit, one hour each semester.

DANCE DEPARTMENT

Ruth Sandholm Ambrose Robert Gilman
Co-Chairmen

The professional dance course at the Boston Conservatory of Music was designed by the late Jan Veen, artist, educator, and choreographer who served as director of the Dance Department from 1943 until his death in 1967. The purpose of the course is to train students to take their places as highly skilled dancers, and to develop outstanding teachers of dance and physical education. The Dance Major comprises core subjects which continue through the entire period of training, and advance in content as the student's skill increases. For a broader stage training, a student may choose to major in Dance and minor in Drama (see description of programs).

Course Descriptions

DANCE TECHNIQUE

Technique 1-2. *Modern:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; body correctives for posture and weight distribution; technique of breathing.

Ballet: The five positions; simple barre work; fundamental steps.

Ten hours weekly; credit, three hours each semester.

Technique 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.

Ballet: Simple barre, turns, beginning of adagio and allegro floor work.

Ten hours weekly; credit, three hours each semester.

Technique 5-6. *Modern:* More advanced floor work and elevation. Rhythmic variations, endurance training.

Ballet: Advanced barre work, pirouettes and fouettès; develoment of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.

Ten hours weekly; credit, three hours each semester.

Technique 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.

Ballet: Continued advanced barre work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.

Ten hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

Form and Style 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.

One hour weekly; credit, one-half hour each semester.

Form and Style 3-4. Medium length patterns of more complicated design; the 8-scale into the oblique; promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).

Two hours weekly; credit, one hour each semester.

Form and Style 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.

Two hours weekly; credit, one hour each semester.

Form and Style 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.

Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

Composition, Rehearsal and Performance 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 7-8. Difficult weekly and half semester assignments; preparation for the senior project of solo and group compositions.

Three hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

Pedagogy 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.

One hour weekly; credit, one hour each semester.

Pedagogy 3-4. Continuation of Pedagogy 1-2 with variations of dance technique; adaptation of teaching methods in special fields.

One hour weekly; credit, one hour each semester.

Pedagogy 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in local Settlement Houses.

Credit, two hours each semester.

LABANOTATION

Labanotation 1-2. The Laban System of recording dance movement in writing.

Two hours weekly; credit, one hour each semester.

History of Dance 1-2. A survey of the development of dance as an art, including ethnic, ritual and cultural influences, together with developments in music that affect dance. Special attention is given to professional dance; in particular, ballet and modern styles, and to corresponding changes in music for the dance from the Renaissance and Baroque eras to the present.

Two hours weekly; credit, two hours each semester.

PERCUSSION

Percussion 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.

Two hours weekly; credit, one hour.

Percussion 2. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.

Two hours weekly; credit, one hour.

MUSIC FUNDAMENTALS

Theory and Solfege 1-2. A study of fundamentals of music, with emphasis on rhythmic articulation and the relationship of musical notation to dance.

Two hours weekly; credit, one and one-half hours each semester.

Score Analysis 1-2. Designed for Dance Majors. Beginning with recorded scores of small instrumentation and progressing through scores for full orchestra, the student becomes acquainted with the nature of the orchestral instruments and the instrumental timbres and tone colors of the orchestra. Special emphasis on the application of timing and rhythmic phrasing to problems of dance choreography. Prerequisite: Theory and Solfège 1-2.

One hour weekly; credit, one hour each semester.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION AND FEES

ADVANCE DEPOSIT

All undergrate applicants are required to make an advance deposit of $50 immediately upon notification of acceptance which will be applied to the first semester's tuition. This deposit is not refundable.

UNDERGRADUATE TUITION

Per Semester

Full-time program leading to the degree Bachelor of Music	$625
Full-time program leading to the degree Bachelor of Fine Arts	$625
Diploma Programs: Applied Music, Drama-Musical Theater, Dance	$500

GRADUATE DIVISION

Required courses taken in class	*per credit hour*	$ 50
Voice Therapy		$150
Private Instruction	*½ hour weekly*	$136-$170
Private Instruction	*1 hour weekly*	$225-$340

TUITION INCREASE

Beginning Fall term 1970, undergraduate degree tuition will be increased to $750 per semester. Diploma tuition will be increased to $600 per semester.

RESIDENCE FEES

Since Dormitory space is reserved for the academic year, full payment for the year is required on or before registration date. The fees are not refundable, nor are they subject to any deductions for vacations or other absences. Rates include room and two meals daily and Sunday (breakfast and dinner.) Lunches are available on an 'a la carte' basis at nominal rates. The dormitories and dining hall are closed during Christmas vacation. The dining hall is closed during spring vacation. (Also see Residence, p. 11).

First Semester: Residence Fee	$750
Second Semester: Residence Fee	$250

FEES

Student Service Fee:	
Resident (per semester)	$50
Non-resident (per semester)	$30
Application Fee (undergraduate)	$10
Application Fee (graduate)	$20
Change of Program Fee	$ 5
*Graduation Fee	$20
Locker Fee	$ 5
Transcripts (first copy without charge) each	$ 1.50

**See paragraph nine in Regulations, p. 38.*

WITHDRAWALS AND REFUNDS

Tuition fees are payable in advance in accordance with the registration agreement. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule:

Within two weeks—60%; four weeks—40%; five weeks—20%; after five weeks, no refund.

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

REGULATIONS

Students are expected to comply will all school regulations. Failure to do so may be considered grounds for dismissal or other disciplinary action.

Each student must consult the official bulletin board regularly and will be held personally responsible for any notices and communications.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current semester.

Attendance at all classes is required. Absence due to illness will be excused upon receipt of a statement from a physician or other medical authority. Excessive absences will result in an automatic grade of "E" for the course.

A credit course student withdrawing from a course after mid-term will receive a grade of "E" for the subject.

All scheduled examinations must be taken in order to receive credit for the course. A charge of $5 will be made for each make-up examination resulting from an excused absence. Absence from a final exam without notification will be recorded as *failing without credit.*

Change of program may not be undertaken without the approval of the Dean. A student may change his major but the Administration reserves the right to veto any such proposed change, and any deficiencies or prerequisites must be made up at the student's expense.

Any member of the chorus, orchestra, band, opera class, or other ensemble group who fails to participate in a public performance when requested by the instructor in charge, must forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of $20 will be assessed any student who is absent for any reason, whatsoever, and such student must present himself at the Conservatory offices *in person* before his degree (diploma) will be released.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be transacted at the administrative offices.

ADMINISTRATION

Albert Alphin, *Director Emeritus, Treasurer,* studied at the Boston Conservatory; piano, H. Ebell, G. Vieh; organ, M. Frye; theory and composition, A. Sherman, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Organized the Associated Studios of Music, 1927; effected merger between Associated Studios and Boston Conservatory, 1933. President of Trustees, 1933-41; Director of Conservatory, 1933-1961. Under his guidance the Conservatory was organized as a non-profit educational institution, acquired all of its current physical plant including dormitories; obtained authority to grant the bachelor of music, bachelor of fine arts, and master of music degrees, and accreditation by the National Association of Schools of Music.

George A. Brambilla, President of the Conservatory *(Theory, Composition)* B.M. *(cum laude)*, A.M., Composition, Boston University. Musicology with Karl Geiringer; piano with Albion Metcalf; theory, composition and orchestration with Hugo Norden and Gardner Read; conducting, Francis Findlay. Extensive radio and television experience as orchestrator and pianist. Member of Pi Kappa Lambda, National Honorary Music Society. Served as Dean of Boston Conservatory 1963-1967; elected President by the Board of Directors in June, 1967 following the resignation of Albert Alphin.

Herbert J. Philpott, Dean *(Music Education, Conducting, Concert Band)* B.M., M.M., Music Education, Boston University. Formerly instructor of Instrumental Music in the Winchester Public Schools; Director of Bands in the Brookline Public Schools; Band Director at Northeastern University; and Director of Music Education in the Waltham Public Schools. Frequent guest conductor, adjudicator, and clinician; President of the Massachusetts Music Educators Association. Member of the Conservatory faculty since 1962; appointed Dean in 1967.

William A. Seymour, Associate Dean *(Music Education, Choral Music, Graduate Studies)* B.M., M.M., Music Education, Boston University. Director of Music in Litchfield, Conn., 1955-1959; Director of Choral Music at Brookline High School, 1959-1967. Former Chairman of the Department of Music Education at the Berklee School of Music. Founder and Director of the Concordia Youth Chorale, an educational seminar chorus which tours Europe. Winner of the 1967 Carl Fisher Choral Composition Award. Frequent guest conductor, clinician, and adjudicator. Member of the Conservatory faculty since 1967; appointed Associate Dean in 1968.

Lillian B. Lee, Registrar *(Voice)* B.M., with honors, New England Conservatory of Music; studied voice with Maria Sundelius, and opera with Boris Goldovsky. Post-graduate voice coaching with Olga Averino. Professional appearances include Actors Theater Summer Playhouse, New England Opera Theater, Boston Opera Guild, and Boston Lyric Theater. Extensive Concert Duo tours with her brother Alfred Lee, pianist; and currently in the Medallion Concert Series. Member of the Pi Kappa Lambda, National Honorary Music Society.

Harlan Grant, Chairman, Drama Department. Graduate of Boston School of Expression and Boston Repertory Theater School. Member Henry Jewett Repertory Company, Provincetown Players and various New England stock companies 1928-33. Director theatrical productions for Harvard, Radcliffe, Simmons, Curry and Lowell Colleges; director Springfield (Mass.) Civic theater 1943-48. Founder-director Weston Playhouse (professional stock company), Weston, Vermont, since 1937. Former Secretary, New England Theater Conference.

Ruth Sandholm Ambrose, Co-Chairman, Dance Department. Studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado, and CBS Television Opera.

Robert Gilman, Co-Chairman, Dance Department. B.F.A., Boston Conservatory; dance under Jan Veen and Associates; studied modern jazz in New York with Peter Genero and Frank Wagner. Choreographer and Director of Dance for many Summer Theaters and organizations throughout the East.

Nancy Mosehauer Forte, Librarian. A.B., Music Major, College of Liberal Arts, Boston University. Graduate-level studies in Music History at Boston University; studies in Library Science at Northeastern University.

Valerie Bostock Borgia, Library Assistant. B.M., Applied Music (Voice), Boston Conservatory of Music.

FACULTY

Katherine Alphin *(Piano)* B.M., Boston Conservatory; awarded silver medal for highest honors; studied piano with Nicolas Slonimsky and Georg Fior; appointed to Conservatory faculty in 1942. Accredited member National Piano Teachers Guild.

Katja Andy *(Piano, Piano Literature)* studied piano at the Hochschule für Musik at Cologne, where she also studied theory and composition under Wilhelm Mahler. Made her concerto debut at the age of 16 in Leipzig, performing Mozart's two-piano concerto with Edwin Fischer. Subsequently toured Europe as soloist and continuo player with Fischer's Chamber Orchestra and with Agi Jambor as a duo-piano team. Served as principal assistant to Fischer's master classes in Berlin and Lucerne. Attended Cortot's master classes in Paris and continued her studies at the Sorbonne. She has also served as Chairman of the Piano Department at DePaul University, and has concertized with Chicago Symphony and other major orchestras in Europe and in this country under Raphael Kubelik, George Schick and Margaret Hillis.

Albert Yves Bernard *(Voila, Theory and Solfège)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Raud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

Josephine Anne Bobulski *(Piano)* B.M., M.Mus.Ed. received the B.M. degree in piano at Michigan State University and the Masters degree in Music Education from Boston University. Studied piano with Ernst Victor Wolff, Silvio Scionte and Bela Böszörményi. Member of Delta Omicron, National Honorary Music Society.

Maria Bono *(Piano)* is a graduate of L'Academia Chigiana, Siena, Italy. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti and Alfred Cortoti, harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne. She was the recipient of several scholarships for study at L'Academia Chigiana. She served as musical director of Marymount International School, Rome, Italy, for three years. Conducting under Sergio Celibidache in Siena, Italy, 1960-1962. Former member Brandeis University faculty.

David Brayton *(Tuba)* B.M. in Theory, and M.M. in Composition from Boston University. Teaching experience includes the public schools of Boston, Holbrook, Miami, Florida, Newton, and Weymouth. Professional performer with the Navy Band, Miami Symphony, and Shubert Theater. Conductor of professional and community theater productions. Active member of the Massachusetts Music Educators Association.

Rosamond Drooker Brenner *(Music History and Literature)* A.B. Cum Laude, Radcliffe College, A.M. in Teaching, Radcliffe Gradute School, Ph.D. in Music History, Brandeis University. Fulbright Scholar at the Vienna Academy of Music, and organ study at the Geneva Conservatory, Switzerland. Dean of the Boston Chapter of the American Guild of Organists. Frequent organ soloist and member of the American Musicological Society.

H. Wilfred Churchill *(Piano, Piano Ensemble, Pedagogy)* B.M., Boston Conservatory. Piano with Hans Ebell. Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada. Member of Conservatory faculty since 1934.

John Coffey *(Brasses)* is a graduate of the Curtis Institute of Music. Former first trombonist with the Radio City Music Hall and NBC orchestras. He was also a member of the Cleveland and the Boston Symphony orchestras. Many years teaching experience with various collegiate institutions.

Notburga Heinzel-Connolly *(German)* graduate Bundeslehrerbildungsanstalt, Graz; formerly instructor in English, German, and general curriculum in Hauptschulen of the province of Styria, Austria.

Wesley Copplestone *(Voice, Oratorio, Vocal Literature)* A.B., Boston University, graduate studies Boston University Graduate School. Soloist, Boston Symphony, Philadelphia Symphony, Handel and Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements through the East; head of voice department University of New Hampshire, 1941-1945.

Avram David, *Composer in Residence (Composition, Advanced Theory, History of 20th Century Music)* A.B., A.M., Mus. A.D. Boston University. Studied Composition, Theory and Dynamic Symmetry with Dr. Hugo Norden, Composition with Karlheinz Stockhausen, Pierre Boulez and others. Attended the Ferienkurse für Neue Musik, Darmstadt, Germany, Harvard University, Brandeis University, Tanglewood. Piano with Margaret Chaloff. Conducting with Richard Burgin, History with Karl Geiringer and Kurt Sachs. Studied Visual Arts with Mirko Basallella, Albert Alcalay at the Carpenter Center for the Visual Arts, Harvard University, 1964-65. Research in computer music, M.I.T., 1965. Radio lecture series "Twentieth Century Music", 1958-61. First Prize, BMI Competition, 1958, second highest award, Royaumount Concours, 1965. Graduate Teaching Assistantship at Boston University, 1956-58. Fellowship to Brandeis Summer Institute in Music, 1960. Research Fellow at the Carpenter Center for the Visual Arts, Harvard University, 1965-66. Compositions: *Factorial 17 No. 1, Book of Fragments, Densities for Chamber Orchestra*, and others. Present appointment, September, 1964.

Alba Faillace DiCredico *(Italian)* B.A., Boston University *(Romance Languages);* two years graduate study at University of Rome. Teaching engagement includes Boston Center for Adult Education, Harvard College (Intensive Italian courses for AMG officers), Newton Junior College, and others.

Harold B. Doyle *(Violin)* B.M., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Sevcik's Violin Master Class, 1931-32. Instructor in string instruments in public schools in vicinity of Boston for a number of years.

Philine Falco *(Voice)* graduate of the Royal Conservatory, The Hague, Holland, (Piano); and of the Master School of Music in Brooklyn, New York (Voice). Debut with the Bracale Opera Co. of Havana, Cuba; a member of the Chicago Opera Company for several seasons. For thirteen summers sang with the Ravinia Opera Company, Chicago, before joining the Metropolitan Opera Company in 1927. At the "Met", her performances compassed over a hundred roles. Served as assistant conductor of the San Carlo Opera Company and the La Scala Company of Philadelphia. Coached and accompanied such artists as Rosa Raisa, Giovanni Martellini, Edward Johnson, Armand Tokatyian, Regina Resznik, and many others.

Felix A. Giardina, Jr. *(Survey of Educational Media)* B.S. in Education, Bridgewater State College; M.S. in Audio-Visual Education, Boston University. Assistant Director of Audio-Visual Education, Waltham Public Schools. Instructor at Framingham State College, and Municipal Police Training Council. Consultant to the Lexington Project in Music Education Media.

Reeva Gibley *(Dance)* B.F.A. cum laude, Boston Conservatory; ballet instructor at the Kathleen Hinni School of Creative Arts; established her own studio of dance in Beverly, Massachusetts, in 1960; member of Boston Conservatory Dance Faculty since 1959.

Gerard Goguen *(Trumpet)* is a graduate of the New England Conservatory where he studied trumpet with George Mager. Member of the 163rd Army Ground Forces Band, 1943-45; former member of the Central Florida Symphony Orchestra; member of the Boston Symphony Orchestra since 1952.

Florence Grant *(Theater Costume and Make-Up)* studies at Boston University; staff scenic designer at Weston (Vt.) Playhouse; professional make-up artist; instructor in make-up at Buckingham School, Cambridge.

Glenne Grant *(Drama)* B.F.A., Boston Conservatory. Has taught and directed drama groups at Hecht Neighborhood House, Peabody Playhouse, Chelsea Y.M.H.A., Winchester Little Theater, Weston Playhouse (Vermont), Pinehurst Winter Stock Company (North Carolina), and Wheelock College.

William Grass *(Flute)* DePauw University; B.M., M.M., New England Conservatory. Flute with A. Tipton, J. Pappoutsakis, G. Laurent. Played Portland Symphony (Maine), Springfield Symphony, Rhode Island Philharmonic, Boston Pops Orchestra, Zimbler Sinfonietta and numerous opera, ballet and theater orchestras. Solo and Chamber Music performances. Member Pro Arte Woodwind Quintet. Has taught at Smith College, Milton Academy, Dana Hall, Pine Manor, and New England Conservatory. Joined Boston Conservatory faculty in 1962.

Rouben Gregorian *(Violin, Orchestra, String Ensemble)* graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra 1944 and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Composer of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

Chandler Gregg *(Theory, Piano, Form and Analysis)* A.B. in Music, Harvard College; A.M. in Music, Harvard University. Studies with Walter Piston, Archibald Davison, Randall Thompson, G. Wallace Woodworth, Albion Metcalf, and Denise Lassimonne in England. Teaching experience includes private teaching of piano and instructor of piano at the Brooks School in North Andover, and at Connecticut College, New London. Organist and Choir Director, First Parish in Framingham, and the Unitarian Society of Wellesley. Choral conductor of the Community Chorus of Newton, the Newton-Wellesley Hospital School of Nursing, and the Wellesley Choral Society. Former editor of the Religious Arts Guild Newsletter; composer of church anthems and editor of the Matthay News.

Ray Harrison *(Dance)* Studies in dance with Helene Platova, Hanya Holm, Stella Adler, Anthony Tudor, and Lester Horton. Choreographer of "Little Mary Sunshine", "Oh Say Can You See", "From A to Z", and many others. Concert appearances in the U. S. and Europe. Teaching assignments with the Ballet Company of Yugoslavia, Stella Adler Studio, and Colorado College.

Earl Hedberg *(Violone Ensemble, Viola)* studied violin with Sascha Jacobsen at the Juilliard School and viola with Georges Fourel in Boston; member of the Minneapolis Symphony Orchestra and principal violist under Antal Dorati. After a season with the Cleveland Orchestra, he joined the Boston Symphony Orchestra in 1956. Since this time, he has been soloist at the Esplanade Concerts, with the North Shore Philharmonic Orchestra, and the New Hampshire Philharmonic. His chamber music associations have included the following: the New Music Quartet at the University of Minnesota, and the Gabrielli Trio of Boston.

Arax Asadourian Heller *(Piano)* Mus.B., Boston Conservatory; piano with Katherine Alphin and Louis Moeldner; faculty member and adjudicator for the National Guild of Piano Teachers; present position since 1953.

Max Hobart *(Violone Ensemble, Violin)* came to the Boston Symphony in 1965 from the Cleveland Orchestra. Before that, he had played in symphonies in Washington, D.C., New Orleans, and Los Angeles. His experience in chamber music includes coaching with the Quartetto Italiano, playing with the Virtuosi di Roma, and winning the Coleman Chamber string quartet at the University of Southern California which made a tour of Europe in 1956.

Henry Hoff, Jr. *(Folk Dance)*. B.A. Boston University; wide performing activity in European folk dance as well as American forms (Quadrille, Square, Contra); primary background developed through close association with ethnic dance groups, nationality leaders and traditional dancers; teaching, leading and arranging experience extends from lay folk groups to professional ethnic presentations; academic background has largely come through folklore research and membership in the American Folklore Society and the International Folk Music Council.

Grace Hunter *(Voice)* B.M., Boston Conservatory of Music with silver medal for highest honors; M.M., Boston University. Recipient of Fulbright Award for study in Italy, 1950-51; numerous recitals and soloist with various organizations including the Handel and Haydn Society, Concord Symphony Orchestra, Vermont State Symphony, Framingham Choral Society, Andover Choral Society, Harvard-Radcliffe Choral Society, and soloist at Temple Israel under the direction of Dr. Herbert Fromm.

Alfred E. Lee *(Piano, Solfège)* B.M. in piano with highest honors from New England Conservatory of Music under Lucille Monaghan; M.M. from Yale University School of Music in piano under Ellsworth Grumman, ensemble studies under Joseph Fuchs, harpsichord with Ralph Kirkpatrick. Further European study in Munich, Germany, under Paul Sander. Solfège study with Gaston Dufresne. Extensive concert experience in solo and ensemble work on nation-wide tours and in Germany. Currently in the Medallion Concert Series. Member of Pi Kappa Lambda, National Honorary Music Society.

Robert Leibacher *(Acting, Speech, Dramatic Literature)* B.A., M.A., Undergraduate work at Pennsylvania State University; graduate studies in Literature at Northwestern University and Tufts University; former instructor at Emerson College; actor and director, off-Broadway; Artistic Director of the Orleans Arena Theater for four seasons; author of several plays, which have been produced on the Summer Theater circuit.

Everett Longstreth *(Arranging)* Lead trumpet and arranger for numerous name bands including Sam Donahue, Billy May, Johnny Long, Herb Pomeroy, Woody Herman and others.

Edmund M. MacCloskey *(French)* A.B., Bowdoin College, A.M., Boston University; majored in French, minored in English, Spanish and Music. Has taught in various private and public schools in New York and Massachusetts. Faculty member English Department, Northeastern University, since 1950. Organist and Choir Director, Belmont Methodist Church 1950 to present.

David Blair McClosky *(Voice and Voice-Therapy)* graduate New England Conservatory; post-graduate study in Germany and Italy. Recitals in leading cities of United States, Europe and Africa; repeated appearances as soloist with Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony and others; former member Chicago Civic Opera Co. Began work in voice-therapy with Dr. Irl Blaisdell, Syracuse, 1946; served as clinical voice-therapist and consultant to New York State University College of Medicine, Syracuse, and Massachusetts Eye and Ear Infirmary; lectured on Otolarynology to residents and interns at Harvard, Washington University, and Syracuse University; presented a paper on voice and voice-therapy at Academy of Music, Vienna, 1964. Teaching engagements include Simmons College, Vassar College, Bradford Jr. College, New England Conservatory, Syracuse and Boston Universities; former pupils are appearing in opera, concert, oratorio, radio and TV in the United States and Europe; many are holding teaching engagements in schools and colleges.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, New York; member Boston Symphony Orchestra.

Dowell P. McNeill *(Organ, Church Music)* B.M., with honors, New England Conservatory. Organ with Henry M. Dunham and Homer Humphrey; master classes with Louis Verne; Choir Training and Church Music with Albert W. Snow and Everett Titcomb; former member of organ faculty, New England Conservatory. Organist and Choirmaster at the Church of the Blessed Sacrament, Jamaica Plain (Boston). Organ recitals in principal New England cities. Charter member of Iota Chapter, Pi Kappa Lambda.

Elmer Bertram Michelson *(Philosophy of Education, History)* A.B., M.A., Harvard University. Attended University of Chicago. Fellow in History of Culture; Boston University School of Education, Harvard Graduate School of Education. Teaching engagements include Olivet College, Michigan, History; Department of Humanities, Massachusetts Institute of Technology; Department of English, Boston University; Lecturer on Humanities, Northeastern University; Consultant to students, Brandeis University.

Ralph E. Morse *(Speech, Acting, Directing)* Actor in productions at Cape Playhouse in Dennis, Provincetown Playhouse, Mass., and Weston, Vermont. New York productions by Abbott, Aldridge, Golden, Bulgakov, and Preminger. Newsman, producer, and talk-master for CBS-WEEI Radio, Boston, WKNB, Hartford, and WGBH, Boston. CBS-UN correspondent in Africa. Producer of documentary films. Frequent guest lecturer and panelist.

Naomi Myravaagnes *(English)* A. B. in Philosophy, University of Pennsylvania; M.A. in English, University of Illinois; candidate for Ph.D. in English, New York University. Graduate Assistant in English at N.Y.U.

Susan Whitledge Nevius *(English)* *B.S.* in English School of Education, Indiana University; graduate study at the School of Theology, Boston University.

R. Rice Nutting *(Theory, History and Literature)* B.A., Wheaton College *(Organ Major);* M. M. Eastman School of Music *(Theory and Organ);* candidate for Ph.D. in Theory. Several years teaching experience at college level; currently organist and director of music at Park Street Church, Boston. Associate of the American Guild of Organists.

Donald Outerbridge *(Fine Arts)* B.A., Harvard University. Artist, teacher, and photographer. Taught at Phillips Academy, Andover, and Abbott Academy, where he also had charge of the John Esther Gallery. As the director of Museum Color Slides Association, he has traveled extensively in both the United States and Europe making photographs which are widely used by lecturers on art.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Carole Ann Pastore *(Dance)* BFA cum laude, Boston Conservatory of Music. Studied at Pittsfield, Mass., community music school; Jacob's Pillow, Ballet Russe School and with Mme. Anderson. Danced with Boston Civic Ballet and soloist with Boston Dance Theatre. Joined Conservatory faculty in 1961.

Iride Pilla *(Voice, Vocal Pedagogy)* B.M., Boston Conservatory, highest honors; voice with Ester Ferrabini-Jacchia. Graduate vocal study and operatic coaching in Milan, Italy, with Romeo Boscacci and Francesco Bucchi. Fellow of the National Association of Teachers of Singing. Soloist Cecila Society, Fitchburg Choral, People's Symphony of Boston and Boston Symphony Pops. Concerts in New England States and in Italy. Extensive operatic appearances in Europe; Prima Donna roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavalleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore, etc., in principal music centers of Italy and Monte Carlo and Nice, France. In America, engagements with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire and Boston-New-England Grand Opera Companies. Dramatic director of numerous Opera Workshops.

Richard Plaster *(Bassoon)* B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

Attilio Poto *(Clarinet, Conducting, Ensemble)* studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America, 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra 1954-59. Conductor of the Concord Philharmonic.

Pasquale Prencipe *(Woodwind Classes, Saxophone)* B.M.Ed., Boston Conservatory; M.M. and Artist's Diploma in Clarinet, New England Conservatory. He has played with the North Carolina Symphony, Boston Pops Orchestra, Baltimore Symphony, and as extra with Boston Symphony; joined faculty of Boston Conservatory in 1962.

Virginia Klötzle Prescott *(Piano)* attended Colby Junior College, and is a honor graduate of the New England Conservatory of Music. Soloist and Teacher's Diploma. Studied piano with Richard Stevens, Myron Lamb, and Klaus Goetze of Boston; and with Beveridge Webster and Leon Fleisher of New York. Summer session with Isidore Phillipp. Extensive experience as solo recitalist, and two-piano work. Former faculty member of the New England Conservatory of Music.

Arthur C. Press *(Percussion)* received diploma in Percussion from Juilliard School of Music. Solo Percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra 1950-56; solo snare drum and assistant tympanist with the Boston Symphony Orchestra.

Sandra Provost *(Opera Workshop, Voice)* B.M. Oberlin Conservatory, Oberlin, Ohio; M.M. New England Conservatory of Music; studied at the Mozarteum in Salzburg, Austria, and Fulbright Scholarship in Paris. Numerous performances in opera, operetta, and musical theater.

William A. Rhein *(Violone Ensemble, Contra Bass)* B.S., cum laude, Juilliard School of Music. Awards and prizes include Sigmund Spaeth Prize, Walter and Elsie M. Naumberg Award and the George A. Wedge Prize. Solo appearances include Peninsula Festival Orchestra, Chicago Little Symphony and New Haven Symphony. Winner in 1965 String Competition, Musicians Club of New York. Member New York Philharmonic under Bernstein, 1961-1966; currently assistant principal double bass of Boston Symphony Orchestra and Principal Bass of the Boston Pops Orchestra.

Robert Ripley *(Violone Ensemble, Violoncello)*. Studied with Jean Bedetti in Boston, 1937-40; Curtis Institute of Music, Philadelphia, with Felix Salmond, 1940-42; student at Berkshire Music Center, 1941-42; joined Cleveland Orchestra, 1942; served in Glenn Miller Air Force Orchestra in World War II, 1942-45; rejoined Cleveland Orchestra, 1946; joined Boston Symphony Orchestra, 1955; has done extensive chamber music and solo work both in Cleveland and Boston; principal cellist of Boston Sinfonietta.

Camilla Presti Russell *(Italian)* Born in Verona, Italy, Laurea in Letters e Filosofia, Padua University, Italy. Former teacher at Scuola Media di Bardolino, Verona; Scuola Leonardo da Vinci, Verona; School R. Pitteri, Trieste; Haverford School for Adult Education; Boston School for Adult Education; tutor at the Bureau of Harvard Counseling.

Renate Schottelius *(Dance)* studied at Städtische Oper, Berlin (Ballet and Modern); National Conservatory, Buenos Aires (Ballet); Miriam Winslow, Buenos Aires (Modern); Jose Limon, Hayna Holm, New York (Modern); Louis Horst, Doris Humphrey (Choreography), Solo recitals in principal cities of South America and New York; tours with her own dance group in Argentina, Uruguay and Brazil. Choreographer and teacher for many groups and institutions.

Alfred Schneider *(Violone Ensemble, Violin)* member of Boston Symphony Orchestra since 1955. Under-graduate and graduate study at Eastman School of Music at University of Rochester, Rochester, N. Y. Violin teachers were Jacques Gordon and Andre de Ribaupierre. Member of Rochester Civic and Philharmonic Orchestras and St. Louis Symphony Orchestra. Member of the Modern Art Quartet in Rochester and the St. Louis String Quartet. Has appeared as soloist at the Pops and Esplanade concerts. Participated in the performance of Vivaldi's Concerto for Four Violins with Boston Symphony. Former member of the Gabrielli Trio.

Louis Speyer *(Oboe, English Horn)* graduated from Paris Conservatory with first prize in oboe. Solo recitals and conductor of chamber orchestras in the United States and Europe. Director of Berkshire Woodwind Ensemble. Recipient of "Reconnaisance Francaise" and French Legion of Honor; also medal of Elizabeth Coolidge Foundation of the Library of Congress. For many years a member of the Boston Symphony Orchestra.

Walter V. Tokarczyk *(Percussion)* B.M., M.M., New England Conservatory. Studied Percussion and Timpani with Everett Firth and Morris Goldenberg; toured as Timpanist and Percussionist with Boston Pops Orchestra, Goldovsky; Luboshutz and Nemenoff, and the St. Louis Symphonetta; wide experience as percussionist in theater orchestras.

Malcom E. Wetherbee *(Psychology, Counseling)* B.S., Gordon College; B.D., Harvard University (Social Relations); M.A., Boston University; Ph.D., Boston University. Instructor, Burdett College. Counseling Psychology, V.A. Hospital; research at Massachusetts General Hospital. Member of A.P.A., M.P.A., and A.R.M.H.

James A. Wiltshire *(Music Education, Graduate Studies)* B.M. in Music Education, Boston University; M.M. in Music Education, Northwestern University; Doctoral studies at Boston University; Formerly Director of Music in West Boylston Public Schools; teacher at John Augustus Hall School, Oakdale, Mass.; Krane School of Music, Chicago; Supervisor of Instrumental Music and Director of Bands, Freeport Public Schools, Freeport, Illinois; Instructor, Freeport Community College; Principal Clarinetist, Rockfort Civic Symphony Orchestra; Teaching Fellow in Woodwinds and Music Education and Assistant Director of Bands at Boston University; teacher at William Diamond Junior High School, Lexington, Mass. Frequent guest lecturer, clinician, consultant and adjudicator. National President of Kappa Gamma Psi Music Fraternity; Chairman of Research for Massachusetts Music Educators Association.

Steven L.Wolf *(Kinesiology)* A.B. in Biology, Clark University; Certificate of Advanced Standing, Physical Therapy, Columbia University; Senior Assistant Physical Therapist, United States Public Health Service.

John R. Woodworth *(Violin)* B.M., M.M., Boston Conservatory. Studied violin with Richard Burgin and Louis Krasner. Former member Indianapolis Symphony, Boston Pops, Esplanade, and many opera, ballet, and theater orchestras. Presently String Supervisor, Winchester Public Schools.

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